



Center for Slavic and East European Studies

University of California
Berkeley, California
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Newsletter

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Editor: Anne Hawkins
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Art in this issue is by the Soviet artist I. Glazunov.
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Notes From the Chair

Revolutionary events in the USSR alert us once again to the importance of that area in the future of democracy and world peace. As the country fragments, we can only hope that many of the republics will "stay the course" toward market democracy, and that they will eventually arrive at that goal without too many setbacks or too much bloodshed. But the tragic civil war in Yugoslavia is an indication of what could happen in the USSR. And the difficulties of transition elsewhere in Eastern Europe confirm that, even in the best of circumstances, the process of transition is perilous. It may be decades before we know which countries have succeeded and which have not. In the meantime the Center will continue to monitor and interpret events in Eastern Europe and the USSR, while promoting fundamental research and training on the areas.

You are all invited and encouraged to visit the Center. Up-to-date announcements of pertinent events are posted on our bulletin board and on the Center door; or you may call us at 642-3230 for information on events. If you are a newcomer, please come by, introduce yourself to our staff, and add your name to our mailing list. With a campus address on file you will receive copies of our Updates and our quarterly Newsletter. And everyone, please make note of our reception on September 30 at Alumni House. It's a great chance to see old friends and make new ones.

As the year goes on, I hope to see you at one or more of our events. Until then, best wishes for this new beginning.

—George W. Breslauer
Chair of the Center

Simon Karlinsky

Simon Karlinsky, professor of Slavic Languages and Literatures, retired on June 30, 1991. Dr. Elizabeth Shepard of the Center's staff has contributed the following appreciation of his years at Berkeley.

When I first met Simon Karlinsky in fall 1964, little did I imagine that he would become my dissertation advisor and a lifelong friend. Simon had just completed his Ph.D. at Berkeley—in four years, record time for a doctorate in the humanities—and had chosen an assistant professorship in Berkeley's Slavic department over several other challenging opportunities. He had come to UC Berkeley as an older student, after twelve years in Europe where he had served in the U.S. Army and then as a translator and interpreter for the Control Council for Germany, the U.S. Department of State in Germany, and the U.S. Command in Berlin. He had also studied composition at the École Normale de Musique in Paris with Arthur Honegger and at the Berlin Hochschule für Musik with Boris Blacher.

Returning to the U.S., he earned his B.A. (1960) at Berkeley in two years, his M.A. at Harvard (1961), and his Berkeley doctorate (1964), writing his dissertation on the then little-known modern poet, Marina Cvetaeva. When expanded and published in 1966 (*Marina Cvetaeva: Her Life and Art*, UC Press), his work initiated the "discovery" of this artist, now recognized as one of the major voices in twentieth-century European poetry. (See also his *Marina Tsvetaeva: The Woman, Her World, and Her Poetry*, Cambridge, 1985; rev. ed. 1986; 2nd printing 1987; 3rd printing 1988; French, Italian, Japanese, and Spanish translations.)

This retrieval and preservation of legacy

See *Karlinsky*/page 6

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News From the Berkeley-Stanford Program

The remarkable events surrounding the August coup in Moscow and its aftermath have had a truly revolutionary impact on the Russian and/or Soviet (?) future. It seems difficult to imagine that only seven years ago, when the Berkeley-Stanford Program began operations, Konstantin Chernenko was the paramount leader of the Soviet Union, and U.S.-Soviet relations had reached their nadir since the onset of detente in the 1970s. Mikhail Gorbachev, while a prominent member of the Politburo at the time, had given little indication of the unprecedented changes he would bring to Soviet society, and Boris Yeltsin served as a Communist Party boss in the industrial city of Sverdlovsk. Today, in September 1991, Yeltsin is the first democratically-elected leader in the history of Russia, and the question remains whether Gorbachev, having already played a major historical role in transforming Soviet society and foreign policy, will exert much influence in shaping the Russian and/or Soviet future. Recalling the old Virginia Slims advertising campaign, "You've come a long way baby!"

It would be banal to say that the last seven years have been exciting for all of us affiliated with the Berkeley-Stanford Program, but recent events promise that the 1991-92 academic year will go off the charts! The Program has plans to hold two major research conferences this fall. The first will be "Soviet-Japanese Relations: Domestic and Foreign Policy Linkages" and will be held on the Berkeley campus, on September 19-21. Participants from the Soviet Union, Japan, Korea, Great Britain and the United States will discuss the impact of recent developments in the Soviet-Japanese relationship on regional security and economic relations, and on the political and economic situation in Japan and the Soviet Union, with special emphasis

on the Soviet Far East.

The Program also plans to hold in November our second meeting with Soviet scholars from the Institute of International Economic and Political Studies to discuss important issues of the Soviet transition. These meetings constitute part of a three-year joint research project funded by the Carnegie Corporation to study the Soviet economic and political transition process. A Berkeley-Stanford Program delegation travelled to Moscow in late May for the first set of meetings held at the Presidium of the USSR Academy of Sciences. This initial conference, entitled "The Transition from Totalitarianism to Democracy and the Market," was very fruitful and provided the Berkeley-Stanford group a fascinating picture of the highly-charged political atmosphere in Moscow.

In addition to our conferences, we anticipate hosting a number of Soviet visitors in the fall, including former Central Committee official Karen Brutents, RSFSR parliamentarian Yevgenyi Ambartsumov, Victor Sheinis, Alla Nazimova, and others. The Graduate Student Colloquium has begun meeting weekly on Tuesday afternoons, and Soviet graduate student in political science at Berkeley, Oleg Kharkhordin, who had just returned from Moscow, opened the year with a fascinating presentation of his view of the coup. The first edition of the 1991-92 newsletter of the Berkeley-Stanford Program, *Khronika*, will be published later in September. Anyone interested in being on our mailing list should contact Kira Reoutt at 643-6737. Best wishes to all for the new academic year!

—Andrew C. Kuchins, Executive
Director, BSPSS

An Invitation to Join ASC

Members (to \$100). Members of ASC regularly receive Newsletter "Updates" and special mailings to be sure they are aware of last-minute events. They receive invitations to special "wine and cheese" lecture events, informal evening talks on campus featuring guest speakers from the faculty as well as visiting scholars. Members will also be our guests at a special cultural program held during the year.

Sponsors (\$100-up). ASC Sponsors receive complimentary copies of the books published by the Center on major developments in the Soviet Union and Eastern Europe. Sponsors also receive a uniquely designed tote bag, promoting Slavic and East European Studies at Berkeley. All donors of \$100 or more are listed in Berkeley's Annual Report of Private Giving.

Benefactors (\$500-up). ASC Benefactors will, in addition, be our guests at the dinner and evening programs associated with our annual conferences, such as the annual Berkeley-Stanford Conference in the spring. Invitations will be offered, as well, to the annual Benefactors' Meetings.

Center Circle (\$1,000-up). In addition to the above-mentioned activities, donors within the Center Circle will also become Robert Gordon Sproul Associates of the University. As such, they are invited to the Chancellor's annual black tie banquet and to luncheons before the major football games. They also receive membership in the Faculty Club and twenty other worldwide faculty clubs.

Filmmaking in the Glasnost Era: PFA's Edith Kramer on the State of the Art In the Soviet Union, Eastern Europe and Elsewhere

"Films, after all, are like those grandparents in The Bluebird [a Maeterlinck play], who remain dead in their graves until their grandchildren think of them and bring them back to life."

—William K. Everson

Pacific Film Archive director Edith Kramer's office resembles the corner of an artist's studio and suggests her love of experimental artforms. On a tall bookcase a pair of Laurel and Hardy piggybanks stare down. A cardboard cutout fishbowl, complete with goldfish, sits on a round table, while above, an Edward Hopper usherette glances at a screen we can't see. There are books, photos and posters everywhere. Belying the studio image, however, are three huge revolving rolodexes that take up much of her desk space. "I'm on the phone all day," she says. "I start working on the program at 5:00 when everyone goes home."

Trained as an art historian, Edith Kramer has been involved with film professionally since 1964. In 1967 she helped found the Canyon Cinema Cooperative. Three years later she accepted the position of film curator at the San Francisco Museum of Modern Art, where she revived the Art and Cinema series. After a teaching stint at UC Davis, she came to the Archive in 1975. "Tom Luddy hired me as his assistant primarily because my area of specialization was the avant garde. It was Tom who put together the Soviet collection. I wanted the job because it would give me the chance to program all sorts of films I hadn't worked with before." Since then, she has had ample opportunity to become at home, not only with Russian and East European film, but also with film from the Soviet republics. Directors from Georgia, Ukraine and other republics are frequent visitors to PFA; their films have become familiar to Archive audiences.

Pacific Film Archive has a complex mission: to preserve and exhibit world film, provide research facilities, develop a film audience, serve as a forum for visiting filmmakers, and act as a public service vehicle. Edith Kramer has been its director since 1983. We talked on August 26, as the coup and subsequent events were injecting even more uncertainty into the rapidly-changing Soviet film industry.

ANNE HAWKINS: *I'd like to find out what it's been like for filmmakers working in the glasnost period. But first, would you briefly describe how the system worked until recently? Most actors and directors came out of film school, didn't they?*

EDITH KRAMER: Oh yes. Eastern Europe and the Soviet Union have had state-controlled film industries, so filmmakers were trained in an official film academy.

As a student in an academy did you specialize?

You specialized, in that you might study cinematography, or editing, or acting. But you studied all phases, all aspects. When you graduated, you entered one of the official studios, since under a state system you were pretty much guaranteed employment. You became part of a production system which paid you a salary. You submitted scripts or ideas for a film to a central committee, and if you got the go-ahead, the studio provided the money to realize the project. But you didn't own your film—the government owned it.

Did you have any choice concerning the actors used in your films?

Some. Actors were chosen from the academies and state theater troupes, generally in the same locale. I should mention that you weren't necessarily confined to one studio for all your projects. People did travel and work in different regions. But this depended on where you stood in favor. If you didn't make films that were both approved and successful, you wouldn't enjoy this freedom or privilege—unless, of course, you relocated permanently.



And if the film wasn't acceptable?

If the script had been approved but the final film wasn't acceptable, it was recut, or censored or shelved. And you might have difficulty working again, or you might be demoted to a lesser position.

A harmless one.

Yes, indeed. You hear about filmmakers who made one

work, didn't meet with approval, and never made another film.

Could directors and actors move back and forth between film and theater work?

Yes, and that's also been true to a degree in Western European countries. It's mostly Americans who tend to separate the two.

A part of that might have to do with the physical distance between Broadway and Hollywood, don't you think?

To some extent. But in Europe and other countries there's just much more crossover. I think it's an enriching experience for actors to do both. Somebody like Jiri Menzel in Czechoslovakia directs films, directs theater, acts in films and acts in theater.

Does he have his own studio?

No. But he's not unique among East European directors or Soviet directors in doing so many things.

Things have changed, and I assume that along with the new freedoms for filmmakers there are also new problems.

There's a wonderful quote, from the *New York Times*, I think, which echoes what we started predicting over a year ago: "The new freedom has brought the freedom to be unemployed." That's it in a nutshell. Filmmakers are hustling to get investors, multi-national productions...

Are you seeing much of that?

Oh, absolutely. We began seeing it a couple of years ago. As soon as there began to be talk of independent productions, film people were coming over here seeking investors, or going to France, or Germany or Italy for funding.

How successful have they been?

It's been extremely difficult, very competitive. One of the problems in coming here for money is that if there are investors here, they want you to make English language films. It's not the language question *per se*. It's more that an American wouldn't want to invest in a film for an exclusively Soviet audience. An American will invest in a Soviet film if it has the potential for international distribution. And today, when you say international, that means the English language, and within the English language, American English. I find this very sad, because I think filmmakers are forced to abandon their own culture—what they know well and understand—and project themselves into another culture, another style, which might be quite

alien. I don't think it's the best thing for them, but it's a necessity now. We are in the era of the multi-national pastiche. When you look at the credits on films, the co-production names from various countries go on and on.

What effect does that have on actors who, perhaps, can't speak English?

The soundtracks are dubbed, sometimes quite obviously. An example is a Yugoslavian film I saw a few years ago: the stars were British and American, with mannerisms very different from those of the Yugoslavian actors. They seemed so out of place! The rest of the cast was all Yugoslavian, and the whole thing was dubbed.

How have the changes you've described affected the studios?

The studios have been broken up for the most part. They still function as facilities and are in the process of being revamped, but independent production units are springing up all over the place.

Is this true in Eastern Europe?

Yes, very much so. It's a big change in a very short time.

What do you think of the new crop of films coming out of the Soviet Union?

Post-1985 there are a lot of good films, documentaries and feature narratives. This last spring, when we cooperated with the San Francisco International Film Festival as we do every year, we had very good representation from the Soviet Union. We had *Sideburns*, an excellent film; *Spotted Dog Running Along the Edge of the Sea*, another excellent film. We had an older film which had come off the shelf, *Ilyich's Gate*, also known as *I Am Twenty*. They sent us the wrong print of it. The director, Marlen Khutsiev, came, thinking he was going to see and talk about the uncut version, and we had a brand-new print of the cut version! The poor man was more upset about it than anyone else. We had Iosseliani's new film, though that was made outside the Soviet Union, and some others. Proportionately the Soviet Union was very well represented this year, and for the last two years.

Were the films by well-known, older filmmakers, or more by younger ones?

The filmmakers were younger, for the most part. Definitely, we're seeing more films from the younger generation.

Are many leaving the Soviet Union for good?

It's mixed. Young filmmakers are sticking it out, but, because they are seeking international support, they may be very mobile in terms of where they're shooting. Depending on the demands of the script, and depending on the funding, they may end up just like Americans, shooting all over the world.

But for the most part, they're feeling comfortable keeping a home base in the Soviet Union?

I don't get the sense that they want to leave. They want to be able to make films in their own countries but find the market and the support for them outside. A filmmaker might be interested in making a film about another culture, but my sense is most would like to strengthen their own film industries.

And in Eastern Europe?

It's the same there. I think they want to be able to stay and survive. It's very difficult.

Are you getting films from countries such as Bulgaria, Yugoslavia and Romania?



Every year we've pulled in, well, maybe not so many new films from Bulgaria, but from Yugoslavia we've managed every year to have a few good ones. In fact we've done two series on contemporary Romanian film, all strong films, and we've had several Romanian directors visit us: Dan Pita, and a wonderful director who tragically died, right after the government fell, Tatos. Just a brilliant director. I shudder to think what's happening there now—now's a bad time. Now's a bad time for Yugoslavia, obviously. The most recent Yugoslavian films have come to us through our cooperation with the SF Film Festival.

Can you characterize the films these directors are making?

There have always been films about the period during and after World War II, and now we're seeing a reexamination

of what happened after the war. There are also many films on contemporary daily life, alienated youth, housing problems, life in rural villages vs. the problems of urban life.

In general, has it been easier or harder to get the films you want from the Soviet Union and Eastern Europe?

Access hasn't changed much so far. Directors and producers are still eager to get their films abroad. The first thing they're going to look for are distributors, so they will continue to send their films to international film festivals, where distributors go to decide whether they want to buy them. We're not a distributor, but we often participate in tours arranged by distributors, or by cultural ministries, individual studios, international festivals...

Doesn't it cost a lot for a filmmaker to participate in a festival?

Once the film is made, sending it to a festival is still done pretty much through government agencies. Eventually, maybe it will be totally on an individual basis, and will be a great expense. But for now one still talks to organizations like Goskino or the filmmakers' union about getting prints to festivals. But it does cost much more now to subtitle and to make prints. It's no longer an automatic process. And the filmmakers have no choice. They need to get their films out; they have to have a presence in the international festivals in order to find the international markets.

Where's the money coming from to make prints of films coming off the shelf?

The subtitling has also been government subsidized. Usually there aren't a lot of prints made.

There aren't?

No. There never are a lot of prints made. And they're made in different languages for different territories. If they're bought for distribution, then, of course, the distributor will have other prints struck. But not a lot. I was talking to a distributor the other day, who had brought in a print from France. I said, "So how many prints did you buy?" "Oh, two!" In some cases only one English print is made for all English-speaking countries.

That's really surprising. It makes film seem like such a fragile art form, and the Archive all the more valuable. How do films come to be deposited in the Archive? Do you participate in exchanges?

First you have to understand our problem with exchanges. We really can't exchange films because we don't own the

Karlinsky/from page 1

is an overarching feature of Simon's life work. In a scholarly oeuvre that so far includes nearly 250 publications, he has repeatedly illuminated dark areas in the literary record, whether it be seventeenth-century Russian court and school drama, or early nineteenth-century predecessors of Pushkin, or overlooked aspects of the works of Lermontov, Kiuchelbeker, Chekhov, and Nabokov, or twentieth-century poets and writers disdained or suppressed in the Soviet Union. Notable also in this regard have been his advocacy of Russian women writers and poets whose works have been largely overlooked or denigrated by the Russian critical tradition, and, beginning in 1976 with *The Sexual Labyrinth of Nikolai Gogol* (Harvard University Press), his pathbreaking exploration of homosexuality in Russian literature.

In these and other ways, Simon's independent and self-confident critical judgment has been a force for innovation. It is important to remember, for example, his early expostulations against reading literature as social history, his rehabilitations of writers exiled from the literary canon by the utilitarian critics, his excursions into off-beat sources of literary works, and his unveiling of absurdist and alogical elements in the "realist" canon. At a time when the study of Russian literature was still substantially informed by nineteenth-century Russian "progressive" critical perspectives, Simon's notably modern sensibility helped to reinvigorate the field.

Simon's work is also distinguished by its scope, both in terms of the variety of periods and genres that he has taught and written about, and in terms of the breadth of his cultural perspectives. Bilingual in English and Russian, he also has near-native fluency in French, German, and Polish, and a specialist's knowledge of those cultures that is manifest in his published work from its inception (e.g. "Two Pushkin Studies" [Pushkin and Chateaubriand, Pushkin and Mickiewicz], and "Tallemant and the Beginning of the Novel in Russia," both 1963.) A classically-trained musician, he has a profound command of European musical and theatrical culture that has enriched much of his work, such as *Russian Drama from Its Beginnings to the Age of Pushkin* (UC Press, 1985), *The Nabokov-Wilson Letters: Correspondence...1940-1971* (Harper & Row, 1979), his studies of Chekhov, and his writings on Chaliapin, Diaghilev, Odoevsky, Ravel, Stravinsky, and Tchaikovsky. At a time when comparative work in Russian literature was still relatively uncommon, and well before the terms multicultural and interdisciplinary had become fashionable, Simon's work led in those directions. To cite a paradigmatic example, what other Russianist, in 1969, would have drawn a "Portrait of Gogol as a Word Glutton, with Rabelais, Sterne, and Gertrude Stein as Background Figures"?

Space does not allow for a fuller appreciation of Simon's contributions to the field, but several others should be acknowledged: his generous commentaries on the manuscripts of American, European, and Soviet scholars and translators; his unusually extensive service as a reviewer, and particularly his role as an interpreter of Russian culture for readers of non-specialist publications; his advising of directors and actors preparing English-language productions of Russian plays (his *Letters of Anton Chekhov* [1972] and *Anton Chekhov's Life and Thought...* [1975] constitute a virtual handbook for Chekhov productions); and his considerable part in building Berkeley's Slavic department into one of the world's leading centers of Slavic philology.

On a more personal note, I wish to speak for the many students who were privileged to study with Simon during his nearly thirty years as a Berkeley faculty member. From his prodigious reading and far-ranging research interests he continually brought new materials and insights to his classrooms and uncovered new territory for us to explore in our dissertations. And the many informal gatherings at Simon's home that he and Peter Carleton hosted—with traditional Russian food, rare recordings of obscure Russian music, and intense discussions late into the night—enhanced our sense of belonging to a wider scholarly community and our confidence in the rewards of a life of the mind. For these and all his other many contributions to us and to the Slavic field, we are indebted to Simon. We wish him all the best in his post-teaching life of travel, research, and publication, as well as in his return to his first calling, composition. □

Newsletter

of the Center for Slavic and East European Studies, University of California at Berkeley.
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The newsletter is published quarterly during the academic year. Please send suggestions, corrections or inquiries to the editor at the above address. Submit mailing address changes to the Center, Attn.: Newsletter Mailing List; or call the Center at 510/642-3230.

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Student News

Pei-Hsiung Chin, who received his BA at UC Berkeley in 1986, has returned as a grad student in the Department of Economics. **Caron Cooper** (Energy and Resources Group) is working on her dissertation, whose working title is "Fuel Use and Emissions of CO² and SO² in the USSR." Caron is looking at how emission patterns have changed in the region and what options might be available in the future. She will travel to the USSR in October under the auspices of the Fridtjof Nansen Institute of Oslo, and plans another three-month research trip in spring 1992 under the sponsorship of the USSR Academy of Sciences Energy Division. **Jane Dawson** (political science) returned in July from a six-month research trip to the USSR hosted by the Institute of Nuclear Safety of the USSR Academy of Sciences. Jane visited seven sites of new protest in Russia, the Ukraine, Lithuania and Tatarstan. She recently presented some of her findings at the annual American Political Science Association (APSA) meeting in Washington, DC.

Russ Faeges (political science) will be a visiting scholar at Notre Dame's Institute for International Peace Research, academic year 1991-92. He will be completing his dissertation on the evolution of Soviet nationalities policy. His wife, **Lynette Spillman** (sociology), who has completed her dissertation at UC Berkeley, has accepted a tenure track position at Notre Dame in the Department of Sociology. **Anna Meyendorff** (Economics) has had a baby and, with her husband, is living in Ann Arbor writing her dissertation. **Nils Muiznieks** (political science) spent six weeks in the Baltics this summer gathering material and conducting interviews for his dissertation on the leadership role of the Baltic states in dissident movements in the Soviet republics. He was based in Riga and made forays into Lithuania and Estonia. **Kelly Smith** (political science) returned in June from six months in the USSR on a BSP grant. Her research on the activist group, "Memorial," and the political consequences of repressions was carried out primarily at the Interlegal Center and the Moscow State Historical Archives Institute.

Rich Stern (economics) will be teaching economics at Charles University, Prague, September 1991-April 1992. He is the recipient of a four-month IREX research grant. **Grace Morsberger Stern** (Slavic) will work on her dissertation and polish her spoken Czech. Grace and Rich will be accompanied by their two-month old daughter, Emma. **Stephen Stoltenberg** (sociology) was one of two (out of 25) participants to be singled out for honorable mention for his participation at the Wilson Center's Junior Scholar Training Seminar in Washington, DC. The three-day event involved the presentation of a five-page paper, discussion, and critique by senior scholars. As the sole Berkeley representative, Stephen would like to encourage other UC grads in the social sciences to take advantage of

this opportunity to gain exposure to a wider academic audience, and to interact with senior scholars and students from other institutions. **Nat Worley** received his MA in the Department of Comparative Literature and now teaches in North Carolina. □

1991-92 FLAS/Mellon Award Recipients

Federally funded Foreign Language Area Scholarship (FLAS) competitions are administered by the Graduate Division each spring. Contact the Division or the Center late in the Fall semester for information and guidelines on Soviet and East European programs.

Academic year awards: Laura Adams, sociology; Judith Bruce, history; Sarah Cover, history; Theodore Gerber, sociology; Lynne Haney, sociology; D Ann Rook, history; Jarrod Ruiz, law; David Schneider, music; Sarah Shull, Slavic.

Mellon Summer Language Fellowship Awards: Arthur McKee, history; Susan Overdorf, political science; David Rogers, history

Mellon Summer Dissertation Awards: Celia Leckey, Slavic; Nerissa Russell, Anthropology

MacArthur-Supported Berkeley-Stanford Program Awards

Dissertation Fellowships (1991-92):
Diane Doucette, political science
Steve Fish, Stanford; political science
Marc Garcelon, sociology
Laura Roselle Helvey, Stanford; political science
Nils Muiznieks, political science
Kelly Smith, political science
Veljko Vujacic, sociology

Graduate Training Fellowships (1991-92):
Peter Blitstein, political science
James Holmes, political science
Oleg Kharkhordin, political science
Corbin Lyday, political science
Joel Ostrow, political science
Rudra Sil, political science

Summer Language Training Fellowships (1991):
Peter Blitstein, political science
Ian Bremmer, Stanford; political science
James Chavin, political science
Ted Gerber, sociology
David Woodruff, political science

Summer Research Grants (1991):
Diane Doucette, political science
Marcia Levenson, geography

Dissertation Travel Research Grants, Summer 1991:
Laura Roselle Helvey, Stanford; political science
Nils Muiznieks, political science. □

Undergraduate Options For a Concentration in Slavic/East European Studies

At UC Berkeley there are currently three primary options for those interested in Slavic/East European undergraduate studies: 1) **the disciplinary degree with area emphasis**, 2) **the independent major** and (3) **the interdisciplinary major**. As of Spring, 1992, some of the special studies programs (the independent major and some interdisciplinary majors), will be incorporated into a new interdisciplinary major program within the Division of Undergraduate and Interdisciplinary Studies, 301 Campbell Hall. Questions concerning the new interdisciplinary major should be directed to that office, 510/642-0108.

The disciplinary degree with area emphasis

This option is usually available in the academic departments having core faculty in the area. For example, if you are a B.A. major in political science (48 minimum credits), an area emphasis would include 12 semester units in three required lower division courses; at least 28 credits in upper division courses; and eight credits in history (a course in modern history plus 171C: Soviet History).

With 120 units required for the B.A., you, or any undergrad in a department with a core program faculty member, can elect a disciplinary major with a strong Slavic/East European emphasis. Much of the necessary upper division work in the major can be area-concentrated, while a significant portion of the 70-plus credits (depending on the department) not required for the major can be in language and in area courses in disciplines other than the major. Also, seniors admitted to the honors program may write their honors thesis on an area topic.

You might want instead to look into the double major, a variant of the above. It has two principal types in Slavic/East European studies: a) the double major in social sciences, e.g. history and political science or sociology and economics; and (b) the double major in Slavic and another discipline, such as Slavic and dramatic art or Slavic and geography. Another variant to consider is the minor in Slavic combined with an area-focused major in another discipline.

The independent major

This option is designed for undergrads whose interest in the area transcends a focus in any particular discipline. If you have a qualifying GPA by the end of your sophomore year, you may petition the College of Letters and Science to pursue an independent major in Russian Studies, Soviet Studies, Slavic Studies, or East European Studies. De-

signed in consultation with a core faculty advisor, the independent major requires a senior thesis.

Interdisciplinary majors

These include two field majors, the Social Sciences Field Major and the Humanities Field Major (closed to new students), and several group majors, such as The Political Economy of Industrial Societies (PEIS), Development Studies, and Legal Studies. The Social Sciences Field Major offers the chance to develop an individualized major program within a liberal arts social sciences framework. Course selections in a wide range of social science fields are made on the basis of an area of concentration--a unifying topic or theme. Examples of relevant areas of concentration would be the USSR, or Contemporary International Relations. A senior thesis is required.

The innovative PEIS, a teaching program within International and Area Studies, focuses on industrial societies, their institutions, and the values that have shaped them. Emphasis is placed on resource use and distribution, planning and problem solving. The Group Major in Development Studies, another IAS program, provides the opportunity to study the problems, processes and prospects for development of the human and material resources in less-developed areas of the world. For information on PEIS and Development Studies, visit the program offices, 207 Moses Hall; 510/642-4466.

Legal Studies, administered by the College of Letters and Science, under the supervision of the faculty of the School of Law, is an undergraduate program leading to the B. A. degree concentrating on the humanities and social sciences in relation to the law. It is not designed to prepare students specifically for admission to law school but rather has the broader aims of furthering the ability to think clearly, to analyze arguments, and to reflect on concepts and values such as justice, freedom, privacy, and equality.

□



Library Report

Slavic Scholars Take Heart

The arrival of automation into the Library environment has resulted in the splitting of library catalogs. Patrons must consult the card catalog as well as GLADIS, the on-line catalog, to find out whether the Library owns a particular book or serial. For recently received materials (post 1977-), a GLADIS search is sufficient; but for all materials with a publication date prior to 1977, one cannot be sure which catalog may contain the record. The Library is continually working on eliminating its dual catalog system. However, current university budget constraints have slowed the pace of conversion from the card to the on-line system.

But there is *good* news for Slavic scholars. The split catalog problem will soon come to an end. Within the next three years all records from the card catalog will be entered into the GLADIS catalog thanks to a grant from the Department of Education Title IIC program. The Library at Berkeley, the Hoover Institution Library, and the Green Library at Stanford received word this summer that our application for automating all Slavic records was successful, and that work could begin on the project in September 1991.

What does this mean for Slavic Studies in the Bay Area? First, for Berkeley users, all of the Slavic collection (i.e. all books and serials written in the languages of the Soviet Union and Eastern Europe and all materials regardless of language which pertain to these countries) will appear in the GLADIS catalog and shortly thereafter in the nine-campus UC catalog MELVYL. Secondly, the Slavic records for the Green and Hoover libraries will be available on Stanford's SOCRATES system which can be accessed through the MELVYL catalog on the Berkeley campus, eliminating the need to visit or call these libraries to learn if an item is in their collections. Third, for users with a personal computer and a modem, the vast Slavic resources in these three Bay Area collections will be searchable from one's home or office. Borrowers at Berkeley will also benefit because the on-line records will tell whether an item is in circulation or in storage.

One final note: I would like to remind all of you that a monthly list of new Slavic and East European acquisitions is available for viewing in the Slavic Languages and Literatures Department Library in Dwinelle Hall, in the International Studies Library in Stephens Hall, and in my office in room 346 of the Main Library.

I wish you success in the coming academic year.

—Allan Urbanic
Slavic Librarian

A note to scholars of Soviet social sciences:

The Highgate Road Social Science Research Station, 32 Highgate Road, Kensington, 94707, has a collection of back issues of journals and books ranging from the late 1970s through the late 1980s. They are available at library book sale rates. For information call Ethel Dunn at 510/525-3248.

Fellowships and Other Opportunities

The Joint Committee on Soviet Studies (JCSS), Social Science Research Council (SSRC)/American Council of Learned Societies (ACLS) invites applications to its programs.

Russian and Soviet Studies Program

Graduate training fellowships: Applicants should be at least in their third year. The fellowships will extend for 24 months, subject to performance review at the end of the first 12 months. The application deadline is **DECEMBER 1, 1991**.

Dissertation fellowships: Students are provided up to one year of support for the completion of the dissertation. The application deadline is **DECEMBER 1, 1991**.

Postdoctoral fellowships: These awards provide three years of summer support plus one semester free of teaching for scholars who will have defended their dissertations by September 1, 1992, and who are untenured. The application deadline is **DECEMBER 1, 1991**.

Write: JCSS Fellowship Program, c/o SSRC, 605 Third Avenue, New York, NY 10158; or call 212/661-0280 for more information. You may also contact the Sponsored Projects Office on campus, 336 Sproul Hall, 415/642-8122.

East European Program

Graduate training fellowships: These awards are offered to students whose dissertation work will be done at a university or research institute outside Eastern Europe, although brief trips of up to two months may be supported. Students must have completed two academic years of work toward the doctorate by the beginning of the grant period. The application deadline is **DECEMBER 2, 1991**.

Dissertation fellowships: Students may apply for one or two years of support. These grants are also for work to be completed outside Eastern Europe. The application deadline is **DECEMBER 2, 1991**.

Kramer from page 5

rights to them. This is a very difficult thing to explain to people in film industries in socialist countries. We get asked this question all around the world, where it's assumed that if you're a film archive you own the rights to the films in your archive—that you can freely exchange them. But although we may have prints in our archive, we don't have the copyright on those films. If, for example, Hungary wanted to make an exchange with the United States, they would have to contact someone like MGM or Warner Brothers, who wouldn't be interested in the Hungarian films.

The films we receive are gifts, or are simply on deposit with us. In return, we try to assure that the films get exposure, and we try to bring filmmakers here to meet their audience. Whenever possible, we introduce them to people who might help them. We try to find ways of being supportive.

I know you have a collection of Soviet classic silent films as well as a collection of contemporary Soviet films. How extensive is your East European collection?

We have a good international animation collection, with a strong Yugoslav, Polish, and Czech contribution. Now we are building a feature and documentary collection with the help of George Gund. Thanks to George, we have a fine deposit of Hungarian, Czech, and Polish contemporary films.

Would you describe George Gund?

Well, he is someone with a great passion for cinema. He's a supporter of the S.F. International Film Festival and is president of their board. He is a major donor to the Archive and a member of the board of trustees of the University Art Museum. He has a particular interest in East European cinema and has collected films, I think primarily to help out the filmmakers. And, happily, he has deposited this collection of films in the Archive.

In the early 70's the Center helped to drum up audiences for East European films. Do you still need to do that, or is there an audience for these films?

You still need to beat the drums. Absolutely.

Across the board? Soviet films? All East European films?

All European films, all Latin American films, all African films. You need to get the word out for everything that's not American.

That brings up a sad subject. I hear that art theaters are closing all over the country. Evidently in New York City, many theaters have closed. What's causing this trend?

There is probably more variety of international cinema in this relatively small area than there is in a huge area like greater Manhattan.

The economics of film exhibition and film distribution have made it very difficult for the independent art theater to survive. The advent of home video, the advent of the big multi-plexes, the diminishing audience across the country who will go out to see subtitled foreign films...

Who will go out, period!

Yes, who will go out period, and to foreign films in particular, even if they have good critical reviews. This is a big problem, and some theaters just can't survive. We are fortunate to live in this area, which is so ethnically diverse, which is quite sophisticated in terms of cinema. Theaters like the UC Theater, or the Castro, the Roxie, or the York in San Francisco, can be very ambitious in their programming. They can do repertory or take a foreign film and run it, even if it doesn't have a distributor, by going directly to the producer. There is probably more variety of international cinema in this relatively small area than there is in a huge area like greater Manhattan.

Has this decline affected the numbers and kinds of films available to you?

It's more difficult to get films in many different ways. With fewer art houses there are fewer prints circulating. Take the distributors who have the classic films. Their prints have worn out, and they don't make new ones because there's no money in it for them—the only money is in video. So it's increasingly difficult to get good prints of older films. In the case of relatively recent films, not as many prints are made, and after their first, or maybe their second runs, they're so beaten up they're not showable. As an archive we're constantly noting that we've found this rare print, or we've gone all over the world to find a print, sometimes saying in our notes that this is the only print we could get. We try to make people aware of the problem of film preservation, and of saving our heritage.

Are you able to take steps to preserve films beyond storing them? I understand you've videotaped the Soviet silent films.

It would be illegal for us to copy anything without permission. However, we did get permission from the Soviets to make tapes of the silent collection for students to use in

research. I have mixed feelings about this, because I want the students to see film as film. Video is not an ideal way to study. But we decided that because the demand was so great, and because many students were viewing them primarily for information, that we should go ahead and tape them. But I must emphasize that videotaping is not film preservation.

An archive has a built-in mixed message of preservation and research access, doesn't it?

Right. We respect the researchers' needs, and we hate to restrict viewing, but we've had to do it with some films.

How long can a print be expected to last with good care?

Hah! A print can be wrecked in one viewing. All you need is a careless projectionist or a piece of badly maintained equipment. And with good care? Well, let's put it this way. Give me a pristine print, black and white, let me put it in our air-conditioned, temperature-controlled vaults, and let us be the only ones projecting it, and we might have a good hundred years. If we could get it colder; if we could get it *really* cold and dry, it might last forever. If it's color and we can keep it cold and dry, and for color that's about 20 degrees, we could lengthen its life considerably. With the exception of technicolor, color film will show signs of fading in five years, unless it's stored in perfect conditions. And of course, every time you project the film the heat of the lamps undoes much of your effort.

Back to a question related to the diminishing market for art films. I'm curious about your audiences. Are students coming to see Archive films?

Well, we have a very particular relationship to the university. Some of our program is tied directly to the teaching program. Faculty require that their students go to certain films, so the students are required to come, and we always hope that they will choose to come back. I know perfectly well that some students say, "Oh, I went there for that course," and they never come back. So although we have a good teaching program for both undergraduates and graduates, I'll be perfectly frank. There are lots and lots of students who have never found their way to the Archive or to the Museum.

Students are an important audience for us, and we feel we're an important resource for them. They have four years, maybe, at the most, to be here. When they leave here they may never have a similar opportunity again. That's true with many other things the university offers: they won't have Cal Performances; they won't have some of the wonderful lecture series. I always want to say to them, "When you graduate you go off in the world, and you may

find yourself living somewhere other than in an urban community. Taste all of this, because it may be your only chance to have this enrichment." But you see, people don't grow up on cinema anymore. Some don't even know what it's like to see a film on the screen. They don't know the difference between video and cinema, the difference in scale, in impact.



This is PFA's twentieth anniversary. How have you chosen to celebrate?

We thought that we'd like to call the whole year our anniversary. We decided to bring back some series that people have liked very much and that we haven't done in a long time. We revived the John Alton, only we made it a larger series; we brought back some archival treasures, such as the silent films of Ozu. We revived favorites from Music and the Movies, and we're bringing back our cinemascope series, with an emphasis on Japanese cinema.

Pretend for a moment that you had adequate funding. How would you like to see the Archive develop?

My god, adequate funding! Oh, there are so many things. I guess the first thing I'd have to say, and it doesn't sound very glamorous, is to stabilize the Archive. I would like to know that peoples' positions are secure. Also, we have real space needs: we need storage for the library materials, better office space, a better place for students to work when they come in to use the library. We need to replace equipment, and it's very expensive. We're going to fill our wonderful storage vault very soon. Those are very pressing, immediate needs. Also, I have to say that the kind of exhibition program we do can't be paid for out of box office receipts. You can't bring in rare archival films from the Soviet Union or France, pay international shipping fees,

The Center gratefully acknowledges all new and returning Members. The support of the Associates of the Slavic Center makes possible many additional programs each year.

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Donations are tax deductible to the extent authorized by law.

Fellowships/from page 9

Postdoctoral fellowships: Scholars may apply for periods of at least six months of uninterrupted research on Eastern Europe, with the bulk of the research to be done outside Eastern Europe. Support is available to expand and revise dissertations. The application deadline is **DECEMBER 2, 1991**. Write: JCEE Fellowship Program, c/o American Council of Learned Societies, 228 East 45th Street, New York, NY 10017; or contact the Sponsored Projects Office.

The American Council of Learned Societies

ACLS also sponsors East European language training grants, for the first- or second-year study of any East European language (except Russian) in the U.S. or Eastern Europe during summer, 1992.

Graduate student East European travel grants enable students to undertake short trips to sites to determine research possibilities. The application deadline for these two programs is **MARCH 2, 1992**.

The National Council for Soviet and East European Research

The council invites proposals for research funding for 1992. Applications must be in the form of institutional proposals for research contracts. Write the Council for guidelines and applications at: The National Council for Soviet and East European Research, 1755 Massachusetts Avenue NW, Suite 304, Washington, DC 20036; 202/387-0168. The application deadline is **NOVEMBER 1, 1991**.

Fulbright Scholar Program

The Fulbright Scholar doctoral dissertation awards competition for 1992-93 is now open for both the Soviet Union and Eastern Europe. Information and application forms are available at the Graduate Fellowship Office, 318 Sproul Hall, campus.

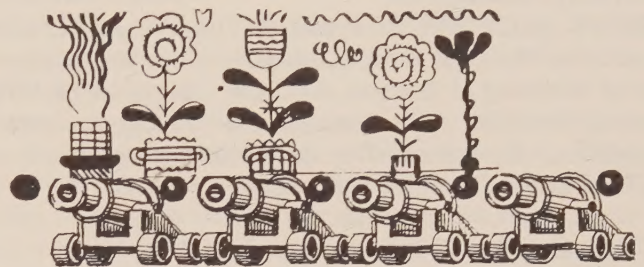
The campus **Education Abroad Program (EAP)** administers UC's exchanges. Several programs in Russian/Soviet and East European area studies, including semester and academic year programs at Leningrad State University and a Hungarian Studies Program at Karl Marx University, are offered. The campus deadline for the fall semester and academic year programs in Leningrad is **JANUARY 24, 1992**. The Hungary program also has a January deadline. Contact EAP at: 2538 Channing Way, Berkeley, CA 94720; 510/642-1356.

U.S. Institute of Peace

These dissertation fellowships support peace and conflict research and education projects. Recipients will be in residence at the U.S. Institute of Peace in Washington, DC 20005-1708; 202/457-1700. The application deadline is **NOVEMBER 15, 1991**.

Kennan Institute Short-Term Grants

The Institute offers short-term grants (to one-month's duration), to scholars having a particular need for the library, archival and other specialized resources of the Washington, DC, area. Applicants should be postdocs or doctoral candidates nearing completion of their dissertations. Application deadlines are **DECEMBER 1, MARCH 1, JUNE 1, and SEPTEMBER 1** of each year. Write Fellowships and Grants, Woodrow Wilson International Center for Scholars, The Kennan Institute for Advanced Russian Studies, 370 L'Enfant Promenade SW, Suite 704, Washington, DC 20024; 202/287-3400.



Kramer/from page 11

and have the box office cover the costs.

We would like to be even more useful to the University. I've had some meetings with the film studies faculty; among us we have all sorts of great ideas for how we can be a greater resource to students in the areas of library, film collection and exhibition—that integrated combination. We would like to be almost like a center in relation to the film department. Just as there's a Center for Slavic and East European Studies and a Slavic department, we could be the research component of the film department. That would be my dream of a future. But right now it's more, How do we get through these immediate difficult times?

I wish you luck. What's coming to the Archive that our readers might want to know about?

Along with the film department, we are hoping to bring Naum Kleiman here for spring semester 1992. He's *the* scholar on Eisenstein, as well as on Soviet cinema in general. He's from Moscow and is director of the Eisenstein Library there. Naum has been generous in donating films to the Archive. If it works out, he will teach pre-revolutionary Russian cinema and something on Eisenstein, combined with a special series at the Archive.

□

Calendar of Events

Wednesday, October 2

BROWN BAG LUNCH: Andrei Shugaev, Institute of State and Law, Academy of Sciences, Moscow, will talk on "Changes in Enterprise Law in the USSR." 442 Stephens, noon.

Wednesday, October 9

BROWN BAG LUNCH: Milena Honzikova, professor of Slavonic literature and Czech history, Charles University, Prague, will speak on "Czech Theater in the Past Twenty Years." 442 Stephens, noon.

Thursday, October 10.

BROWN BAG LUNCH: Professor Viktor Buganov, head of section, Medieval Sources, Institute of History of the Soviet Academy of Sciences, Moscow, will speak on "The Time of Troubles: A Reinterpretation," in Russian, with translation. Co-sponsored by the Department of History. Sather Lounge, Dwinelle Hall, noon.

Friday, October 11

FILMS: Fantasy and Allegory: Pacific Film Archive presents a series of films by Czech director Juraj Jakubisko. *The Millennial Bee* (*Tisícročná včela*, Czechoslovakia/Germany/Italy, 1983, 145 mins, in Slovak and Hungarian with English titles). In Slovakian Director Juraj Jakubisko's films, fantasy and allegory are intertwined. The film is a multi-layered narrative tale of a family in a remote corner of the Austro-Hungarian Empire between 1890 and the start of World War I. Short films by Jakubisko and a documentary: *Portrait of Juraj Jakubisko* follow. Included are films from the mid-1960s through the mid-1970s, plus a 1989 portrait of the artist by director Matej Minac (Czechoslovakia, 1989, 30 mins, in Slovak and Italian with English titles). For ticket information call 510/642-1412. Pacific Film Archive (PFA), 2625 Durant Avenue, Berkeley. 7:00 p.m., 9:40 p.m.

Saturday, October 12

FILMS: Juraj Jakubisko's first feature: *The Crucial Years* (*Kritové roky*, Czechoslovakia, 1967, 90 mins, in Czech and Slovak with English titles). A self portrait with themes which recur in his later works. *The Millennial Bee* (see October 11). PFA, 2625 Durant Avenue, Berkeley. 7:00 p.m., 8:45 p.m.

Wednesday, October 16

BROWN BAG LUNCH: Calin Anastasiu, sociologist at the Sociological Research Center, University of Bucharest, Bucharest, Romania, will speak on a topic TBA. 442 Stephens, noon.

LECTURE: "Economic Reform in the Russian Republic." Michael Bernstam, senior research fellow, Hoover Institution, and Charles E. McLure, Jr., senior fellow,

Hoover Institution, will speak on the revamping of the Soviet economy. The speakers are members of a Hoover Institution team that advises the Supreme Economic Council of the Russian Republic on the transition to a market economy. Sponsored by the World Affairs Council of Northern California. Members \$6, non-members \$9, students \$3, \$4. For further information call the Council at 415/982-2541. International House Auditorium, 2299 Piedmont Avenue, Berkeley. 7:30 p.m. lecture with reception to follow.

Friday, October 18

FILMS: *The Feather Fairy* (*Perinbaba*, Czechoslovakia/W. Germany, 1985, 90 mins, in Slovak with English titles). An exotic reworking of the Grimm Brothers' tale, *Mother Holle*. Guilietta Masina (Mother Holle) adopts a young mortal, Jakob, whom she has saved from the clutches of her half-sister, Death. A fairy tale for all ages. *Birds, Orphans and Fools* (*Vtackovia, sirotky a blazni*, Czechoslovakia, 1969, 80 mins, in Slovak with English titles). Like other Slovakian films, this story of youths driven sane by a mad world is a plea for difference that sets out humorously and ends tragically. The film was banned until 1990. PFA, 2625 Durant Avenue, Berkeley. 7:30 p.m., 9:15 p.m.

Saturday, October 19

FILMS: *Sitting Pretty On a Branch* (*Sedim na konari a je mi dobre*, Czechoslovakia/West Germany, 1989, 108 mins, in Slovak with English titles). A remake of *Birds, Orphans and Fools*, but more concerned with characters who are survivors. A post-World War II migration home is the setting for this allegory in which three refugees make a home in the overgrown house of Jews killed in the camps, and attempt to build a life of difference. Directed by Juraj Jakubisko. *The Feather Fairy* (see October 18). PFA, 2625 Durant Avenue, Berkeley. 7:30 p.m., 9:35 p.m.

Tuesday, October 22

LECTURE: "U.S.-Soviet Relations On the Eve of the Revolution." The Honorable George Shultz, former U.S. Secretary of State, and Don Oberdorfer, diplomatic correspondent for the Washington Post, will discuss the historic developments in U.S.-Soviet relations during the 1980s. They are the authors of a new book: *The Turn: From Cold War To a New Era*. Sponsored by the World Affairs Council of Northern California. Members \$7, non-members \$12. For more information call the Council at 415/982-2541. Ballroom, Fairmont Hotel, California and Mason Streets, San Francisco. 5:30 p.m. reception; 5:45 p.m. program.

Wednesday, October 23

BROWN BAG LUNCH: Rajendra Jain, assistant professor of West European studies, Jawaharlal Nehru University, New Delhi, will speak on "Germany and the Soviet

Union in the 1990's." Co-sponsored by the Center for German and European Studies. 442 Stephens, noon.

Thursday, October 24

LECTURE: Andrew Farkas, former manager in a Hungarian joint venture and co-editor of the handbook, "Doing Business in Eastern Europe," will discuss business ventures in Hungary. 442 Stephens, 4:00 p.m.

Friday, October 25

OPENING CELEBRATION: Celebrate the opening of the Oakland Museum's exhibit on the contribution of Czarist Russia to North America (see October 26) with an evening of Russian music, entertainment and refreshments. Call the history department of the Oakland Museum, 510/273-3842, for more information. Great Hall High Bay, Oakland Museum, 10th and Oak Streets, Oakland. 6:00 p.m.-8:00 p.m.

26 October 1991 - 5 January 1992

EXHIBIT: "Russian America: The Forgotten Frontier," traces the history of Russia's late 18th- and early 19th-century exploration and settlement of North America. A multitude of artifacts from museums in the USSR, never before shown in California, combined with objects from Alaska and the Pacific Coast states and the Museum collections, will be on exhibit. Admission \$2, students and seniors \$1, Museum members free. Oakland Museum, 10th and Oak Streets, Oakland. Wednesday-Saturday 10:00 a.m.-5:00 p.m. Sunday noon-7:00 p.m.

Saturday, October 26

SYMPOSIUM: "Russian America: the California Connection." In this day-long symposium, scholars will explore the fascinating history of the Russian exploration and settlement of North America. The Russian frontier in California and the uncovering of this history by historians and archaeologists will be discussed. Co-sponsored by the Center and Stanford's Center for Russian and East European Studies. Admission \$15; students, seniors and Museum members \$12; (box lunch optional at \$10). Preregistration is strongly suggested. For more information call the history department of the Oakland Museum (not the Center, please) at 510/273-3842. James Moore Theatre, 9:00 a.m.-5:00 p.m.--8:30 a.m. registration.

Wednesday, October 30

BROWN BAG LUNCH: Andrew Kuchins, executive director of the Berkeley-Stanford Program in Soviet Studies, will speak on a topic TBA. 442 Stephens, noon.

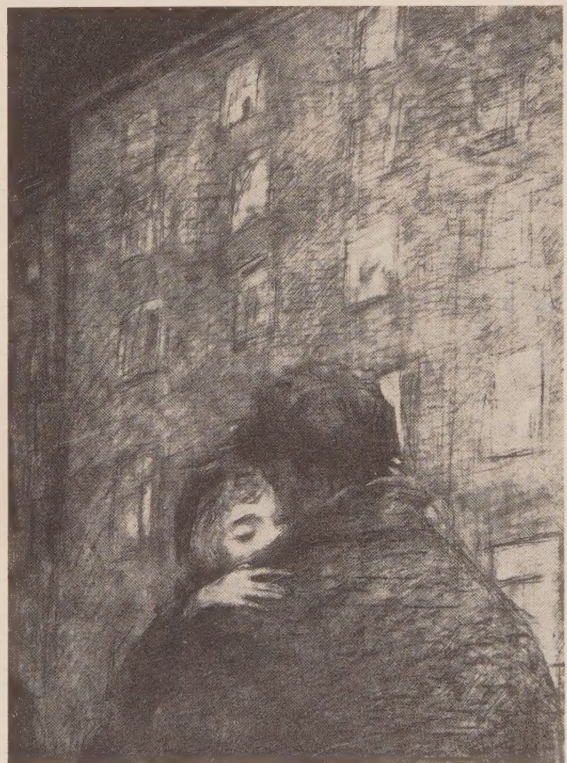
9 November 1991 - 16 February 1992

EXHIBIT: "Theater in Revolution: Russian Avant-Garde Stage Design 1913-1935." The exhibit includes 250 drawings, costume and set designs, scale models, posters

and documentary photos. Most material is on loan from the Bakhrushin State Central Theatrical Museum in Moscow. Few of these works, including superb examples of cubofuturism, suprematism and constructivism, have been seen in the U.S. Within the USSR, many of the works have been suppressed for decades. Admission is \$5 adults, \$3 seniors, \$2 students 12-17. For more information call the Museum Hotline, 415/863-3330. California Palace of the Legion of Honor, Lincoln Park, 34th Avenue and Clement Street, San Francisco. Wednesday-Sunday, 10:00 a.m.-5:00 p.m.

November 20-24

THEATER: *MASTFOR: Russian Constructivist Cabaret.* Recreated and directed by UC Drama Department Professor Mel Gordon, this Bay Area premiere is presented by the Department of Dramatic Art and the Fine Arts Museums of San Francisco in conjunction with the Exhibition, "Theatre In Revolution" (see November 9, 1991-February 16, 1992). Professor Gordon has recreated the outrageous, risque satires and extravagant propaganda displays that Nikolai Foregger (1892-1939) dramatized at his MASTFOR Cabaret. Several of Foregger's machines to "teach the audience how to act" have been reconstructed and will be available in the lobby for play and edification. Call the Department of Dramatic Art at 510/642-1677 for more information. For ticket information and times call 510/642-9988. Tickets may be purchased at the Cal Performances Ticket Office, Zellerbach Hall, campus. To charge by phone call 510/642-9988.



A Guide to the Center

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Room 368
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Program Assistant: Mary Kay Stuvland 643-6205
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Fiscal Assistant: Lisa Bryant 643-6782
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Chair: Professor Gail W. Lapidus 643-6737
Room 370
Executive Director: Andy Kuchins 642-6168
Room 366
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